

## **Forms and Feelings in the Genre**

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- <sup>1</sup> Anne Williams, *Art of Darkness: The Poetics of Gothic*, (Chicago, University of Chicago Press, 1995), 329. Williams asserts that “Gothic” and “Romantic” are not two but one’ (1).
- <sup>2</sup> Ellen Moers, *Literary Women: The Great Writers*, (New York, Doubleday, 1976), 126; Leslie Fiedler, [1960] *Love and Death in the American Novel*, (Champaign, IL, Dalkey Archive Press, 2003), 130.
- <sup>3</sup> Lauren Fitzgerald, ‘Female Gothic and the Institutionalisation of Gothic Studies’, *Gothic Studies* 6:1 (2004), 8-18 (10).
- <sup>4</sup> *Ibid.*, 10.
- <sup>5</sup> Moers, *Literary Women*, 90.
- <sup>6</sup> *Ibid.*, 90.
- <sup>7</sup> See Andrew Smith and Diana Wallace, *The Female Gothic: New Directions*. (Basingstoke, Palgrave Macmillan, 2009); Diana Wallace, *Female Gothic Histories*, (Cardiff, University of Wales Press, 2013); Ellen Ledoux, ‘Was there ever a “Female Gothic”?’. *Palgrave Communications* 3, 17042 (2017), 7 pp. <https://doi.org/10.1057/palcomms.2017.42>
- <sup>8</sup> Robert Miles, “Mother Radcliff”: Ann Radcliffe and the Female Gothic’ in Smith and Wallace, eds., *The Female Gothic*, 42-59 (54).
- <sup>9</sup> Miles, p. 56; a wider and more productive model is offered by Diana Wallace, who considers the Female Gothic as a ‘series of interconnected metaphors’. See “The Haunting Idea”: Female Gothic Metaphors and Feminist Theory’ in *The Female Gothic*, 26-41 (27).
- <sup>10</sup> Carol Margaret Davison, “Getting their knickers in a twist”: contesting the Female Gothic in Charlotte Dacre’s *Zofloya*’, *Gothic Studies* 11:1 (2009), 32-45 (34).
- <sup>11</sup> Susan Staves, *Married Women’s Separate Property in England, 1660-1833*. Harvard University Press, 1990, p. 7.
- <sup>12</sup> Wolfram Schmidgen, *Eighteenth-Century Fiction and the Law of Property*, (Cambridge, Cambridge University Press, 2002), 9.
- <sup>13</sup> Janelle Greenberg, ‘The legal status of the English woman in early eighteenth-century common law and equity’, *Studies in Eighteenth-Century Culture*, 4, (1975), 171-179 (172).
- <sup>14</sup> Staves, *Married Women’s Separate Property*, 84.
- <sup>15</sup> James Boswell, *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D.*, (London, printed for Henry Baldwin, 1786), 206.
- <sup>16</sup> *Ibid.*, 206-7.
- <sup>17</sup> Wollstonecraft, *A Vindication of the Rights of Woman*, ed. Sylvana Tomaselli (Cambridge, Cambridge University Press, 1995), p. 236.
- <sup>18</sup> Lena Halldenius, ‘Mary Wollstonecraft’s Feminist Critique of Property: On Becoming a Thief from Principle’, *Hypatia* 29: 4 (2019), 942-957 (947).
- <sup>19</sup> *Ibid.*, 947.
- <sup>20</sup> Ledoux, ‘Was there ever a “Female Gothic”?’, 4.

- <sup>21</sup> Frances Sheridan, *The Memoirs of Miss Sidney Bidulph* (1762), eds. Heidi Hutner and Nicole Garret, (Peterborough, Broadview Press, 2011), 117. All further references are to this edition and will be noted by 'SB' and the page number in parentheses.
- <sup>22</sup> Catharine Gallagher, 'The Rise of Fictionality', *The Novel*, vol. 1, *History, Geography, and Culture*. Ed. Franco Moretti, (Princeton, Princeton University Press, 2006), 336-363 (340).
- <sup>23</sup> Joe Bray, *The Epistolary Novel: Representations of Consciousness*, (London, Routledge, 2003), 1.
- <sup>24</sup> Mark Salber Philips, 'Adam Smith and the history of private life: Social and sentimental narratives in eighteenth-century historiography', *The Historical Imagination in Early Modern Britain: History, rhetoric, and fiction, 1500-1800*, ed. by Donald R. Kelley and David Harris Sacks, (Cambridge, Cambridge University Press, 1997), 318-342 (325).
- <sup>25</sup> John Locke, 'Of Property', *Two Treatises of Government* (1690), ed. Peter Laslett, (Cambridge, Cambridge University Press, 1988), 285-302.
- <sup>26</sup> Susanne Becker, *Gothic Forms of Feminine Fiction*, (Manchester, Manchester University Press, 2017), 1.
- <sup>27</sup> *Ibid.*, 1.
- <sup>28</sup> Sophia Lee, *The Recess, or, A Tale of Other Times* (1783-5), ed. April Alliston, (Lexington, The University Press of Kentucky, 2000), 'Advertisement'. All further references are to this edition and will be noted in parenthesis by 'Recess' and the page number.
- <sup>29</sup> Janet Todd, *Sensibility: An Introduction*, (London, Methuen, 1986), 7.
- <sup>30</sup> Melissa Soderman, *Sentimental Memorials: Women and the Novel in Literary History*. (Redwood , CA, Stanford University Press, 2014), 4.
- <sup>31</sup> Ronan Deazley, 'Commentary on *Pope v. Curl* (1741)', in *Primary Sources on Copyright (1450-1900)*, eds L. Bently & M. Kretschmer, 2008, [www.copyrighthistory.org](http://www.copyrighthistory.org)
- <sup>32</sup> Jane Austen, *Northanger Abbey*, eds. James Kinsley and John Davie, (Oxford, Oxford World's Classics, 2003), 5.
- <sup>33</sup> James Boswell, *The Life of Samuel Johnson, LL.D.*, 2 vols. London: H. Baldwin, for C. Dilly, 1791, vol. 1, p. 210.
- <sup>34</sup> Sue Chaplin, *The Gothic and the Rule of Law, 1764-1820*, (Basingstoke, Palgrave Macmillan, 2007), 44.
- <sup>35</sup> Sir William Blackstone, *Commentaries on the Laws of England*, (Oxford, Clarendon Press, 1764-9), vol. 2, 2.
- <sup>36</sup> Schmidgen, *Eighteenth-Century Fiction*, 55.
- <sup>37</sup> Lee, *The Recess, or, A Tale of Other Times* (1783-5), ed. April Alliston, (Lexington, The University Press of Kentucky, 2000), 6.
- <sup>38</sup> Blackstone, *Commentaries*, vol. 3, 268.
- <sup>39</sup> Blackstone, *Commentaries*, vol. 3, 268; see Johnson, *The Rambler* (No. 4, 31 March 1750) in *The Yale Edition of the Works of Samuel Johnson*, ed. by W.J. Bate & Albrecht B. Strauss, 16 vols (London, Yale University Press, 1969), vol. 3, 19-25 (19).
- <sup>40</sup> Chaplin, *The Gothic and the Rule of Law*, 45.

<sup>41</sup> Johnson, *The Rambler*, 19, 20.

<sup>42</sup> *Ibid.*, 21.

<sup>43</sup> Schmidgen, *Eighteenth-Century Fiction*, 1-6.

<sup>44</sup> Even where women were awarded ownership of property in the eighteenth century, these cases did not set a legal precedent. Women lived in the space between the law and everyday practices. As Alexandra Shepard demonstrates in the 1720s case of Elizabeth Carter and Elizabeth Hatchett, the connection between chattel property and women could be used by women for significant personal gain through informal networks of lending and borrowing. 'Minding their own business: married women and credit in early eighteenth-century London', *Transactions of the Royal Historical Society*, vol. 25, (2015), 53-74. doi:10.1017/S008044011500002X

<sup>45</sup> Chaplin, *The Gothic and the Rule of Law*, p. 22.

<sup>46</sup> Robert Miles, *Ann Radcliffe: The Great Enchantress*, (Manchester: Manchester UP, 1995), 114.

<sup>47</sup> *Ibid.*, 114.

<sup>48</sup> Maggie Kilgour, *The Rise of the Gothic Novel*, (London, Routledge, 1995), p. 7.

<sup>49</sup> Jacqueline Labbe, 'Metaphoricity and the romance of property in *The Old Manor House*', *Novel: a forum on fiction*, 34.2 (2001), 216-231 (217).